Dj songs telugu folk 2016

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abbreviated as DJ, is a person who plays recorded music for an audience. Types of DJs include radio DJs (who host programs on music festival), mobile DJs (who are hired to work at public and private events such as weddings, parties, or festivals), and turntablists (who use record player usually turntables, to manipulate sounds on phonograph records). Originally, the "disc" in "disc jockey" referred to shellac and later vinyl records, but nowadays DJ is used as an all-encompassing term to also describe persons who mix music from other recording media such as cassettes, CDs or digital audio files on a CDJ, controller, or even a laptop. DJs may adopt the title "DJ" in front of their real names, adopted pseudonyms, or stage names.[1] DJs commonly use audio equipment that can play at least two sources of recorded music simultaneously. This enables them to blend tracks together to create transitions between recordings and develop unique mixes of songs. This can involve aligning the beats of the music sources so their rhythms and tempos do not clash when played together and to enable a smooth transition from one song to another. DJs often use specialized DJ mixers, small audio mixers with crossfader and cue functions to blend or transition from one song to another. music in headphones and adjust upcoming tracks to mix with currently playing music. DJ software can be used with a DJ controller device to mix audio files on a computer instead of a console mixer. DJs may also use a microphone to speak to the audience; effects units such as drum machines and synthesizers. Etymology The term "disc jockey" was ostensibly coined by radio gossip commentator Walter Winchell in 1935, and the phrase first appeared in print in a 1941 Variety magazine. Originally, the word "disc" in "disc jockey" referred to phonograph or gramophone records and was used to describe radio personalities who introduced them on the air.[2][3] Role "DI" is used as an all-encompassing term to describe someone who mixes recorded music from any source, including vinyl records, cassettes, CDs, or digital audio files stored on USB stick or laptop. DJs typically perform for a live audience in a nightclub or dance club or a TV, radio broadcast audience, or an online radio audience. DJs also create mixes, remixes and tracks that are recorded for later sale and distribution. In hip hop music, DJs may create beats, using percussion breaks, basslines and other musical content sampled from pre-existing records. In hip hop, rappers and MCs use these beats to rap over. Some DJs adopt the title "DJ" as part of their names (e.g., DJ Jazzy Jeff, DJ Qbert, DJ Shadow and DJ Yoda). Professional DJs often specialize in a specific genre of music, such as techno, house or hip hop music. DJs typically have an extensive knowledge about the music they specialize in. Many DJs are avid music collectors of vintage, rare or obscure tracks and records. Types Club DJs DJ Pete Rock performing at Rahzel and Friends - Brooklyn Bowl, 2016 Club DJs, commonly referred as DJs in general, play music at music venues or bars, clubs, music festivals, corporate and private events. Typically, club DJs mix music recordings from two or more sources using different mixing techniques to produce non-stopping flow of music.[citation needed] One key technique used for seamlessly transitioning from one song to another is beatmatching. A DJ who plays hip hop music is called a hip hop DJ, a DJ who plays house music is a house DJ, a DJ who plays techno is called a techno DJ, and so on.[citation needed] The quality of a DJ performance (often called a DJ mix or DJ set) consists of two main features: technical skills, or how well the DJ can operate the equipment and produce smooth transitions between two or more recordings and a playlist; and the ability of a DJ to select the most suitable recordings, also known as "reading the crowd".[4] Hip hop DJs DJ Kool Herc, Grandmaster Flash, and Afrika Bambaataa were members of a block party at South Bronx. Kool Herc, Grandmaster Flash, and Afrika Bambaataa were members of a block party at South Bronx. Kool Herc, Grandmaster Flash, and Afrika Bambaataa were members of a block party at South Bronx. Kool Herc, Bronx & the M.G.'s' "Melting Pot",[5] Incredible Bongo Band's "Bongo Rock" and "Apache", and UK rock band Babe Ruth's "The Mexican". With Bronx clubs struggling with street gangs, uptown DJs catering to a demographic distinct from teenagers in the Bronx, Herc's parties had a ready-made audience.[6][7][8] DJ Kool Herc developed the style that was the blueprint for hip hop music. Herc used the record to focus on a short, heavily percussive part in it: the "break". Since this part of the record was the one the dancers liked best, Herc isolated the break, he cued a second record back to the beginning of the break, which allowed him to extend a relatively short section of music into a "five-minute loop of fury".[9] This innovation had its roots in what Herc called "The Merry-Go-Round", a technique by which the deejay switched from break to break at the height of the party. This technique is specifically called "The Merry-Go-Round" because according to Herc, it takes one "back and forth with no slack."[10] Radio DJs or radio personalities introduce and play music broadcast on AM, FM, digital or Internet radio stations.[citation needed] Dancehall/reggae deejays Main article: Toasting (Jamaican music) In Jamaican music, a deejay (DJ) is a reggae or dancehall musician who sings and "toasts" (raps) to an instrumental riddim. Deejays are not to be confused with DJs from other music genres like hip hop, where they select and play music. Dancehall/reggae DJs who select riddims to play are called selectors. Deejays whose style is nearer to singing are sometimes called singjays. The term deejay originated in the 1960s and 1970s when performers such as U-Roy or King Stitt toasted over the instrumental (dub music) versions of popular records. These versions were often released on the flip side to the song's 45 record. This gave the deejays the chance to create on-the-fly lyrics to the music. Big Youth, and I-Roy were famous deejays in Jamaica. Turntablists Main article: Turntablists Main article: Turntablists, also called battle DJs, use turntables and DJ mixer to manipulate recorded sounds to produce new music. In essence, they use DJ equipment as a musical instrument. Perhaps the best known turntablist technique is scratching. Turntablists often participate in DJ contests like DMC World DJ Championships and Red Bull 3Style.[11] Residents Main article: Resident DJ A resident DJ Performs at a venue on a regular basis or permanently.[12][13][14] They would perform regularly (typically under an agreement) in a particular discotheque, a particular club, a particular broadcasting station.[13][16][17] Residents have a decisive influence on the club or a series of events.[18] Per agreement with the management or company, the DJ would have to perform under agreed times and dates.[13] [19] Typically, DJs perform as residents for two or three times in a week, for example, on Friday and Saturday. DJs who make a steady income from a venue are also considered resident DJs. [20][21] Examples for resident DJs. [20][21] Examples for resident DJs. [20][21] Examples for resident DJs are: [22][23] Alfredo Fiorito, Richie Hawtin, Sven Väth — Amnesia, Ibiza, Spain Larry Levan — Paradise Garage, New York City, USA David Mancuso — The Loft, New York City Tiësto, Deadmau5, Calvin Harris — Hakkasan, Las Vegas, USA Kaskade — Encore Beach Club, Las Vegas, USA Kaskade — E Other types Mobile DIs — DIs with their own portable audio sound systems who specialize in performing at gatherings such as block parties, street fairs, taverns, weddings, birthdays, school and corporate events. Mobile DIs may also offer lighting packages and video systems. [24] Producer DIs — DIs who create remixes of popular club hits, completely original tracks, or transition friendly versions of tracks which extend the start and end of a song. Producer DJ often have their work featured on online DJ record pools. [25] DJanes — a term describing female DJs used in countries such as Germany that employ grammatical gender in their languages. [26] Celebrity DJs — widely known celebrities performing as DJs.[27] Bedroom DJs — a general term for DJs performing at home, usually recording their sets and posting them to play multiple sources of recorded music and mix them to create seamless transitions and unique arrangements of songs. An important tool for DJs is the specialized DJ mixer, a small audio mixer with a crossfader and cue functions. The cue knobs or switches allow the DJ to "listen" to a source of recorded music in headphones before playing it for the live club or broadcast audience. Previewing the music in headphones helps the DJ pick the next track they want to play, cue up the track to the desired starting location, and align the two tracks' beats in traditional situations where auto sync technology is not being used. This process ensures that the selected song will mix well with the currently playing music. DJs may align the beats of the music sources so their rhythms do not clash when they are played together to help create a smooth transition from one song to another. Other equipment may include a microphone, effects units such as drum machines and synthesizers. As music technology has progressed, DJs have adopted different types of equipment to play and mix music, all of which are still commonly used. Traditionally, DJs used two turntables or be used together with turntables. Many CDJs can now play digital music files from USB flash drives or SD cards in addition to CDs. With the spread of portable laptop, tablet, and smartphone computers, DJs began using software together with specialized sound cards and DJ controller hardware. DJ software can be used in conjunction with a hardware DJ mixer or be used instead of a hardware mixer. Turntables Main article: Turntables and a DJ mixer Turntables and a down the platter by putting a finger gently along the side), DJs can match the tempos of different records so their rhythms can be played together at the same time without clashing or make a smooth, seamless transition from one song to another. This technique is known as beatmatching. DJs typically replace the rubber mat on turntables that keeps the record moving in sync with the turntable with a slipmat that facilitates manipulating the playback of the record by hand. With the slipmat, the DJ can stop or slow down the record while the turntables are less expensive, but they are not suitable for turntablism and DJing, because the belt-drive motor can be damaged by this type of manipulation. Some DJs, most commonly those who play hip hop music, go beyond merely mixing records and use turntables as musical instruments for scratching, beat juggling, and other turntables as musical instruments for scratching. players are high quality digital media players made for DJing. They often have large jog wheels and pitch controls to allow DJs to manipulate vinyl records on turntables. CDJs often have features such as loops and waveform displays similar to DJ software. Originally designed to play music from compact discs, they now can play digital music files stored on USB flash drives and SD cards. Some CDJs can also connect to a computer running DJ software to act as a DJ controller. Modern media players have the ability to stream music from online music from online music from online music files stored on USB flash drives and SD cards. mixers Main article: DJ mixer A Numark DM2002X Pro Master DJ mixer. This three channel mixer can have up to three input sound source. The gain control knobs and equalization control knob horizontally-mounted crossfader enables the DJ to smoothly transition from a song on one sound source to a song from a different sound mixers in a mixer used by a record producer or audio engineer; whereas standard live sound mixers in small venues have 12 to 24 channels, and standard recording studio mixers have even more (as many as 72 on large boards), basic DJ mixers may have only two channels. While DJ mixers may have only two channels, equalization knobs, effects units, etc.), DJ mixers have a feature that is usually only found on DJ mixers: the crossfader is a type of fader that is mounted horizontally. DJs used the crossfader to mix two or more sound source. The far right side provides only the channel B sound source (e.g., record player number 2). Positions in between the two extremes provide different mixes of the two channels. Some DJs use a computer with DJ software and a DJ controller instead of an analog DJ mixer to mix music, although DJ software can be used in conjunction with a hardware DJ mixer. Headphones Main article: Headphones DJs generally use higher quality headphones than those designed for music consumers. DJ headphones have other properties useful for DJs, such as designs that acoustically isolate the sounds of the headphones from the outside environment (hard shell headphones), flexible headbands and pivot joints to allow DIs to listen to one side of the headphones, while turning the other headphone away (so they can monitor the mix in the club), and replaceable cables if a cable becomes frayed, worn, or damaged, or if a cable becomes frayed, worn, or damaged, or if a cable becomes frayed worn, or damaged or DIs to block headphones are highly recommended for DIs to block headphones. outside noise as the environment of DJ usually tend to be very noisy. Standard headphones have an adapter to switch between 3.5mm jack and ¼ inch jack. Most of specialized DJ Headphones.[30] Software It has been suggested that this article should be split into a new article titled DJ software. (discuss) (May 2020) See also: List of music software A screenshot of Mixxx DJ software A screenshot of Mixxx DJ software as new technologies are introduced. The earliest DJs in pop music, in 1970s discos, used record turntables, vinyl records and audio consoles. In the 1970s, DJs would have to lug heavy direct drive turntables and crates of records to clubs and shows. In the 1980s, many DJs switched to using digital audio such as CDs and MP3 files. As technological advances made it practical to store large collections of digital music files on a laptop computer, DJ software was developed so DJs could use a laptop as a source of music instead of transporting CDs or vinyl records to gigs. Unlike most music player software designed for regular consumers, DJ software can play at least two audio files simultaneously, display the waveforms of the files on screen and enabled for regular consumers, DJ software can play at least two audio files simultaneously, display the waveforms of the files on screen and enabled for regular consumers, DJ software can play at least two audio files simultaneously, display the waveforms of the files on screen and enabled for regular consumers, DJ software can play at least two audio files simultaneously display the waveforms of the files on screen and enabled for regular consumers, DJ software can play at least two audio files simultaneously display the waveforms of the files on screen and enabled for regular consumers, DJ software can play at least two audio files simultaneously display the waveforms of the files on screen and enabled for regular consumers, DJ software can play at least two audio files simultaneously display the waveforms of the files on screen and enabled for regular consumers, DJ software can play at least two audio files simultaneously display the waveforms of the files on screen and enabled for regular consumers, DJ software can play at least two audio files simultaneously display the waveforms of the files on screen and enabled for the files of the DJ to listen to either source. The waveforms allow the DJ see what is coming next in the music and how the playback of different files is aligned. The software can automatically synchronize the beats. Digital signal processing algorithms in software analyzes the loudness of the music for automatic normalization with ReplayGain and detects the musical key. Additionally, DJ software can store cue points, set loops, and apply effects. As tablet computers and smartphones became widespread, DJ software was written to run on these devices in addition to laptops. DJ software requires specialized hardware in addition to a computer to fully take advantage of its features. The consumer grade, regular sound card integrated

into most computer motherboards can only output two channels (one stereo pair). However, DJs need to be able to output at least four channels (two stereo pairs, thus Left and Right for input 1 and Left and Right for input 2), either unmixed signals to send to a DJ mixer or a main output plus a headphone output. Additionally, DJ sound cards output higher quality signals than the sound cards built into consumer-grade computer motherboards. Timecode Special vinyl records (or CDs/digital files vith DJ software as if they were pressed onto vinyl, allowing turntablism techniques to be used with digital files. These vinyl records do not have music recordings pressed on to them. Instead, they are pressed with a special signal, referred to as "timecode", to control DJ software. The DJ software interprets changes in the playback speed, direction, and position of the timecode signal and manipulates the digital files it is playing in the same way that the turntable manipulates the timecode record. This requires a specialized DJ sound card with at least 4 channels (2 stereo pairs) of inputs and outputs. With this setup, the DJ software to connect directly to the mixer without requiring a separate sound card. DJ controllers Main article: DJ controllers Main article: DJ controllers do a separate hardware mixer. When mixing on a computer instead of a separate hardware mixer without requiring a separate hardware mixer. the computer keyboard & touchpad on a laptop, or the touchscreen on a tablet computer or smartphone. Many DJ controllers have an integrated sound card with 4 output channels (2 stereo pairs) that allows the DJ to use headphones to preview music before playing it on the main output.[31] Other equipment A microphone, so that the DJ can introduce songs and speak to the audience over the sound system. Electronic effects units such as delay, reverb, octave, equalizer, chorus, etc. Multi-stylus head shells, which allow a DJ to play different grooves of the same record at the s machines. PA system or sound reinforcement system (power amplifiers and speakers, for listening to the "house mix" that is playing over the main speakers Techniques Grand Wizzard Theodore (R). In the early 1970s in the South Bronx, he invented the "DJ scratch" techniques are used by DJs as a means to better mix and blend recorded music. These techniques primarily include the cueing, equalization and audio mixing of two or more sound sources. The complexity and frequency of special techniques depends largely on the setting in which a DJ is working. Radio DJs are less likely to focus on advanced music-mixing procedures than club DJs, who rely on a smooth transition between songs using a range of techniques. Club DJ turntable techniques include beatmatching, phrasing and slip-cueing to preserve energy on a dance floor. Turntablism embodies the art of cutting, beat juggling, scratching, needle drops, phase shifting, back spinning and more to perform the transitions and overdubs of samples in a more creative manner (although turntablism is often considered a use of the turntable as a musical instrument rather than a tool for blending recorded music). Professional DJs may use harmonic mixing to choose songs that are in compatible musical keys.[32][33] Other techniques include chopping, screwing and looping. Recent advances in technology in both DJ hardware and software can provide assisted or automatic completion of some traditional DJ techniques and skills. Examples include phrasing and beatmatching, which can be partially or completely automated by using DJ software that performs automatic synchronization of sound recordings, a feature commonly labelled "sync". Most DJ mixers now include a beat-counter which analyzes the tempo of an incoming sound source and displays its tempo in beats per minute (BPM), which may assist with beatmatching analog sound sources. In the past, being a DJ has largely been a self-taught craft but with the complexities of new technologies and the convergence with music production methods, there are a growing number of schools and organizations. that offer instruction on the techniques.[34] Miming In DJ culture, miming refers to the practice of DJ's pantomiming the actions of live-mixing a set on stage while a pre-recorded mix plays over the sound system.[35][36] Miming mixing in a live performance is considered to be controversial within DJ culture.[37] Some within the DJ community say that miming is increasingly used as a technique by celebrity model DJs who may lack mixing skills, but can draw big crowds to a venue.[38] During a DJ tour for the release of the French group Justice's A Cross the Universe in November 2008, controversy arose when a photograph of Augé DJing with an unplugged Akai MPD24 surfaced. The photograph sparked accusations that Justice's live sets were faked. Augé has since said that the equipment was unplugged very briefly before being reattached and the band put a three-photo set of the incident on their MySpace page.[39][40] After a 2013 Disclosure concert, the duo was criticized for pretending to live mix to a playback of a prerecorded track. Disclosure's Guy Lawrence said they did not deliberately intend to mislead their audience, and cited miming by other DJs, see History of radio DJs, see History of radio disc jockeys. Playing recorded music for dancing and parties rose with the mass marketing of home phonographs in the late 19th century. British radio disc jockey Jimmy Savile hosted his first live dance party in 1943 using a single turntables welded together to form a single DJ console.[42] In 1947, the Whisky à Gogo opened in Paris as the first discotheque.[43] In the 1960s, Rudy Bozak began making the first DJ mixers, mixing consoles specialized for DJing. In the late 1960s to early 1970s Jamaican sound system culture, producer Lee "Scratch" Perry were pioneers of the genre known as dub music.[44][45] They experimented with tape-based composition; emphasized repetitive rhythmic structures (often stripped of their harmonic elements); electronically manipulated pre-recorded musical materials from mass media;[44] and remixed music among other innovative techniques.[45] It is widely known that the Jamaican dancehall culture has had and continues to have a significant impact on the American hip hop culture.[44][45] Vintage DJ Station. A DJ mixer is placed between the two turntables. Pioneer DDJ-RX controller running with rekordbox on a computer DJ turntablism has origins in the invention of direct-drive turntables. Early belt-drive turntables were unsuitable for turntablism and mixing, since they had a slow start-up time, and they were prone to wear-and-tear and breakage, as the belt would break from backspinning or scratching.[46] The first direct-drive turntable was invented by engineer Shuichi Obata at Matsushita (now Panasonic),[47] based in Osaka, Japan.[48] It eliminated belts, and instead employed a motor to directly drive a platter on which a vinyl record rests.[49] In 1969, Matsushita released it as the SP-10,[49] the first direct-drive turntables.[49] In 1972, Technics started making their SL-1200 turntable, featuring high torque direct drive design [51] The SL-1200 had a rapid start and its durable direct drive enabled DJs to manipulate the platter, as with scratching techniques were developed in the 1970s by DJ Kool Herc, Grand Wizard Theodore, and Afrika Bambaataa, as they experimented with Technics direct-drive decks, finding that the motor would continue to spin at the correct RPM even if the DJ wiggled the record back and forth on the platter.[51] In 1980, Japanese company Roland released the TR-808, an analog rhythm/drum machine, which has unique artificial sounds, such as its booming bass and sharp snare, and a metronome-like rhythm. Yellow Magic Orchestra's use of the instrument in 1980 influenced hip hop pioneer Afrika Bambaataa, after which the TR-808 would be widely adopted by hip hop DJs, with 808 sounds remaining central to hip-hop music ever since.[52][53] The Roland TB-303, a bass synthesizer released in 1981, had a similar impact on electronic dance music genres such as techno and house music,[54][52] along with Roland's TR-808[53] and TR-909 drum machines.[55][56] In 1982, the Compact Disc (CD) format was released, popularizing digital audio. In 1998, the first MP3 digital audio player, the Eiger Labs MPMan F10, was introduced. In January of that same year at the BeOS Developer Conference, N2IT demonstrated FinalScratch, the first digital DJ system to allow DJs control of MP3 files through special time-coded vinyl records or CDs.[57] While it would take some time for this novel concept to catch on with the "diehard Vinyl DJs," this would become the first step in the Digital DJ revolution. Manufacturers joined with computer DJ ing pioneers to offer professional endorsements, the first being Professional endorsements, the "CPS (Computerized Performance System) DJ Summit", to help spread the word about the advantages of this emerging technology. In 2001, Pioneer DJ began producing the CDJ-1000 CD player, making the use of digital music recordings with traditional DJ techniques practical for the first time. As the 2000s progressed, laptop computers became more powerful and affordable. DJ software, specialized DJ sound cards, and DJ controllers were developed for DJs to use laptops as a source of music rather than turntables or CDJs. In the 2010s, like laptops before them, tablet computers and smartphones became more powerful & affordable. DJ software was written to run on these more portable devices instead of laptops, although laptops remain the more common type of computer for DJing. Female DJs In Western popular music, women musicians have achieved great success in singing and songwriting roles, however, there are relatively few women DJs or turntablists. Part of this may stem from a general low percentage of women in audio technology-related jobs. A 2013 Sound on Sound
article stated that there are "... few women in record producers achieving great things in music, they are less well-known than their male counterparts."[58] The vast majority of students in music technology programs are male. In hip hop music, the low percentage of women DJs and turntablists may stem from the overall male domination of the entire hip hop music industry. Most of the top rappers, MCs, DJs, record producers and music executives are men. There are a small number of high-profile women, but they are rare In 2007 Mark Katz's article "Men, Women, and Turntables: Gender and the DJ Battle", stated that "very few women [do turntablism] battle[s]; the matter has been a topic of conversation among hip-hop DJs for years."[59] In 2010 Rebekah Farrugia states "the male-centricity of EDM culture" contributes to "a marginalisation of women in these [EDM] spaces."[60] While turntablism and broader DJ practices should not be conflated, Katz suggests use or lack of use of the turntable broadly by women across genres and disciplines is impacted upon by what he defines as "male technophilia".[59] Historian Ruth Oldenziel concurs in her writing on engineering with this idea of socialization as a central factor in the lack of engagement with technology. She says:an exclusive focus on women's supposed failure to enter the field - is insufficient for understanding how our stereotypical notions have come into being; it tends to put the burden of proof entirely on women and to blame them for their supposed failure to enter the field - is insufficient for understanding how our stereotypical notions have come into being; it tends to put the burden of proof entirely on women and to blame them for their supposed failure to enter the field - is insufficient for understanding how our stereotypical notions have come into being; it tends to put the burden of proof entirely on women and to blame them for their supposed failure to enter the field - is insufficient for understanding how our stereotypical notions have come into being; it tends to put the burden of proof entirely on women and to blame them for their supposed failure to enter the field - is insufficient for understanding how our stereotypical notions have come into being; it tends to put the burden of proof entirely on women and to blame them for their supposed failure to enter the field - is insufficient for understanding how our stereotypical notions have come into being; it tends to put the burden of proof entirely on women and to be a supposed failure to enter the field - is insufficient for understanding how our stereotypical notions have come into be a supposed failure to enter the field - is insufficient for understanding how our stereotypical notions have come into be a supposed failure to enter the field - is insufficient for understanding how our stereotypical notions have come into be a supposed failure to enter the field - is insufficient for understanding how our stereotypical notions have come into be a supposed failure to enter the field - is insufficient for understanding how our stereotypical notions have come a supposed here. aspiration, and their want of masculine values. An equally challenging question is why and how boys have come to love things technical, how boys have historically been socialized as technophiles.[61] French electronic music producer and DJ Miss Kittin Lucy Green has focused on gender in relation to musical performers and creators, and specifically on educational frameworks as they relate to both.[62] She suggests that women's alienation from "areas that have a strong technological tendency such as DJing, sound engineering and producing" are "not necessarily about her dislike of these instruments but relates to the interrupting effect of their dominantly masculine delineations."[63] Despite this, women and girls do increasingly engage in turntable and DJ practices, individually[64] and collectively,[65] and "carve out spaces for themselves in EDM and DJ culture".[60] A 2015 article cited a number of prominent female DJs: Hannah Wants, Ellen Allien, Miss Kittin, Monika Kruse, Nicole Moudaber, B.Traits, Magda, Nina Kraviz, Nervo, and Annie Mac.[66] Two years later, another article brings out a list with world-famous female DJ including Nastia, tINY, Nora En Pure, Anja Schneider, Peggy Gou, Maya Jane Coles, and Eli & Fur.[67] Female DJ The Black Madonna has been called "one of the world's most exciting turntablists."[68] Her stage name The Black Madonna is a tribute to her mother's favorite Catholic saint.[69] In 2018, The Black Madonna played herself as an in-residence DJ for the video game Grand Theft Auto Online, as part of these practices such as Female DJs London.[71] Some artists and collectives go beyond these practices to be more gender inclusive.[72] For example, Discwoman, a New York-based collective and booking agency, describe themselves as "representing and showcasing cis women, trans women and genderqueer talent."[73] In Japan, the newest Bushiroad franchise: D4DJ focuses all-female DJ unit. Health Main article: Health problems of musicians The risk of DJs working in nightclubs with loud music includes noise-induced hearing loss and tinnitus.[74] Nightclubs constantly exceed safe levels of noise exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure with average sound levels ranging from 93.2 to 109.7 dB.[75] Constant music exposure average levels at 96dB being above the recommended level, at which ear protection is mandatory for industry. Three quarters of DJs have tinnitus[76] and are at risk of tenosynovitis results from staying in the same position over multiple gigs for scratching motion and cueing, this would be related to a repetitive strain injury.[77] Gigs can last 4-5 hours in nightlife and the hospitality industry, as a result there are potential complications of prolonged standing which include slouching, varicose veins, cardiovascular disorders, joint compression, and muscle fatigue.[78][79] This is common for other staff to experience as well including bartenders and security staff for example. In film Berlin Calling - a German film about fictional DJ and producer Ickarus (Paul Kalkbrenner), who is struggling with drug abuse Speaking in Code - an American documentary film about techno artists Modeselektor, Wighnomy Brothers, Philip Sherburne, Monolake and David Day Kvadrat - a French and Russian documentary film about the realities of techno DJing, using the example of DJ Andrey Pushkarev It's All Gone Pete Tong - a fictional mockumentary British movie about Frankie Wilde, a DJ who gradually becomes deaf due to drug abuse and an unhealthy lifestyle We Are Your Friends - an American fiction film about a college DJ trying to make it in the DJing scene with "one hit song", starring Zac Efron Scratch - a documentary about the hip-hop DJ and the 2000-era turntablist movement Tonkatsu DJ Agetarou who aspires to be a DJ master with the help of his friends and mentor, Big Master Fry. 24 Hour Party People – about the UK music scene from the late 1970s to the "Madchester" scene of the late 1980s and early 1990s. Human Traffic – about early UK rave counter-culture featuring music and performances by celebrated DJs Fatboy Slim, CJ Bolland, Carl Cox, and Mad Doctor X. Turn Up Charlie – a 2019 series about a struggling DJ, played by Idrison VI and Performances by celebrated DJs Fatboy Slim, CJ Bolland, Carl Cox, and Mad Doctor X. Turn Up Charlie – a 2019 series about a struggling DJ, played by Idrison VI and Performances by celebrated DJs Fatboy Slim, CJ Bolland, Carl Cox, and Mad Doctor X. Turn Up Charlie – a 2019 series about a struggling DJ, played by Idrison VI and Performances by celebrated DJs Fatboy Slim, CJ Bolland, Carl Cox, and Mad Doctor X. Turn Up Charlie – a 2019 series about a struggling DJ, played by Idrison VI and Performances by celebrated DJs Fatboy Slim, CJ Bolland, Carl Cox, and Mad Doctor X. Turn Up Charlie – a 2019 series about a struggling DJ, played by Idrison VI and Performances by celebrated DJs Fatboy Slim, CJ Bolland, Carl Cox, and Mad Doctor X. 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Turn Up Charlie – a 2019 series about a struggling DJ, played by Idrison VI and Performances by celebrated DJs Fatboy Slim, CJ Bolland, Carl Cox, and Performances by celebrated DJs Fatboy Slim, CJ Bolland, Carl Cox, and Performances by celebrated DJs Fatboy Slim, CJ Bolland, Carl Cox, and Performances by celebrated DJs Fatboy Slim, CJ Bolland, Carl Cox, and Performances by celebrated DJs Fatboy Slim, CJ Bolland, Carl Cox, and Performances by celebrated DJs Fatboy Slim, CJ Bolland, Carl Cox, and Performances By Carl Cox, and Performances By Carl Cox, and Performances By Carl Cox, and Alad Cox, and and alad Cox, and Alad Cox, and and Alad Cox, a Elba, who is also a bachelor trying to make it again after a one hit back in the 1990s Avicii: True Stories - a documentary film about Avicii See also Digital DJ licensing List of club DJs List of music software #DJ software Live PA DJ mix Record collecting Spelling of disc Stage lighting VJ (media personality) References ^ "What is a DJ?". 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DJs at Curlie Retrieved from " 2"SPs" redirects here. For other uses, see SP and SPS. "Single (song)" redirects here. For songs titled "Single", see Single § Songs. Type of music release usually containing one or two tracks An 8cm CD single from Japan. In music, a single is a type of release, typically a song recording of fewer tracks than an LP record[1] or an album. One can be released for sale to the public in a variety of formats. In most cases, a single is a song that is released separately from an album. In other cases a recording released as a single, in the era of music downloads, singles can include up to as many as three tracks. The biggest digital music distributor, the iTunes Store, accepts as many as three tracks less than ten minutes each as a single.[1] Any more than three tracks on a musical release or thirty minutes in total running time is an extended play (EP) or, if over six tracks long, an album. Historically, when mainstream music was purchased via vinyl records, singles would be released double-sided, i.e. there was an A-side and a B-side, on which two songs would appear, one on each side. [2] Early history The origins of the single are in the late 19th century, when music was distributed on phonograph records, which initially also had a short duration of playing time per side. In the first two to three decades of the 20th century, almost all commercial music releases were, in effect, singles (the exceptions were bundled together and sold as an album). Phonograph records were manufactured with a range of playback speeds (from 16 to 78 rpm) and in several sizes (including 12 inches or 30 centimetres). By about 1910, however, the 10-inch (25 cm), 78-rpm shellac disc had become the most commonly used format. The inherent technical limitations of the gramophone disc defined the standard format for commercial recordings in the early 20th century. The relatively crude disc-cutting techniques of the time and the thickness of the needles used on record players limited the number of grooves per inch that could be inscribed on the disc surface and a high rotation of the introduction of the introduction of the introduction of the introduction of the needles used on the disc surface and a high rotation speed was necessary to achieve acceptable recording and playback fidelity. 78 rpm was chosen as the standard because of the introduction of the introducti the electrically powered synchronous turntable motor in 1925, which ran at 3,600 rpm with a 46:1 gear ratio, resulting in a rotation speed of 78.3 rpm. With these factors applied to the 10-inch format, songwriters and performers increasingly tailored their output to fit the new medium. The three-minute single remained the standard into the 1960s, when the availability of microgroove recording and improved mastering techniques enabled recording artists to increase the duration of their recorded songs. The breakthrough came with Bob Dylan's "Like a Rolling Stone": although Columbia Records tried to make the record more "radio-friendly" by cutting the performance into halves and separating them between the two sides of the disc, both Dylan and his fans demanded that the full six-minute take be placed on one side and that radio stations play
the song in its entirety.[3] Types of physical singles Singles have been issued in various formats, including 7-inch (18 cm), 10-inch discs, usually playing at 45 rpm; 10-inch shellac discs, playing at 78 rpm; maxi singles; 7-inch plastic flexi discs; cassettes; and 8 or 12 cm (3.1 or 4.7 in) CD singles. Other, less common, formats include singles of vinyl disc (5 in or 13 cm, 8 in or 20 cm, etc.). Up until mid-1970s, British single releases were packaged in generic paper sleeves. Limited editions containing picture sleeves sold well around that period, so the number of UK singles surpassed 7-inch vinyls.[5] 7-inch format 45 rpm EP on a turntable with a 1+1/2-inch hub, ready to be played The most common form of the vinyl single is the "45" or "7-inch". The names are derived from its play speed, 45 rpm (revolutions per minute) and the standard diameter, 7 inches. The 7-inch 45 rpm record was released March 31, 1949, by RCA Victor as a smaller, more durable and higher-fidelity replacement for the 78 rpm shellac discs.[6] The first 45 rpm records were monaural, with recordings on both sides of the disc. As stereo recordings became popular in the 1960s, almost all 45 rpm records were produced in stereo by the early 1970s. Columbia Records, which had released the 33+1/3 rpm 12-inch vinyl LP in June 1948, also released 33+1/3 rpm 7-inch vinyl singles in March 1949, but they were soon eclipsed by the RCA Victor 45. The first regular production 45 rpm record pressed was "PeeWee the Piccolo": RCA Victor 47-0146 pressed December 7, 1948 at the Sherman Avenue plant in Indianapolis; R.O. Price, plant manager.[7] The claim made that 48-0001 by Eddy Arnold was the first 45 is evidently incorrect (even though 48-0000 has not turned up, 50-0000-Crudup, 51-0000-Meisel, and 52-0000 Goodman are out there) since all 45s were released simultaneously with the 45 player in March 1949. RCA was trying to blunt the lead Columbia had established upon releasing their 33+1/3 LP system in June 1948.[8] To compete with Columbia, RCA released albums as boxes of 45 rpm 7-inch singles that could be played continuously like an LP on their record changer. RCA was also releasing 7-inch singles pressed in different colors for different genres. making it easy for customers to find their preferred music. The novelty of multicolored singles wore off soon: by 1952 all RCA singles were pressed in black vinyl.[9] The lightweight and inexpensive 45 rpm discs introduced by RCA were quickly popular and in the early 1950s all major US labels had begun manufacturing 7-inch singles.[10] In some regions (e.g. US), the default hole size fitted the original RCA 1.5 inch hub which, due to a format war, was incompatible with the 0.25-inch spindle of a Columbia-system 33 1/3 RPM 12-inch LP player. In other regions (e.g. UK), the default was a small hole compatible with a "knock out" that was removed for usage on a larger hub player. In some regions (e.g. UK), 7-inch 45rpm records were sold for a 1/4-inch spindle with a 0.25-inch spindle by inserting a single puck or by using a spindle adapter. A single puck, inserted in a large-hole single (US), to play it on a 1/4-inch spindle 12-inch format A twelve-inch gramophone record Main article: 12-inch singles Although 7 inches remained the standard size for vinyl singles, 12-inch singles were introduced for use by DJs in discos in the 1970s. The longer playing time of these singles allowed the inclusion of extended dance mixes of tracks. In addition, the larger surface area of the 12-inch discs allowed for wider grooves (larger amplitude) and greater separation between grooves, the latter of which results in less cross-talk. Consequently, they are less susceptible to wear and scratches. The 12-inch discs allowed for wider grooves (larger amplitude) and greater separation between grooves, the latter of which results in less cross-talk. recent years. Digital era As digital downloading and audio streaming have become more prevalent, it has become possible for every track on an album has been retained as an identification of the more heavily promoted or more popular songs on an album. The demand for music downloads skyrocketed after the launch of Apple's iTunes Store (then called iTunes Music Store) in January 2001 and the creation of portable music and digital audio players such as the iPod.[citation needed] In September 1997, with the release of Duran Duran's "Electric Barbarella" for paid downloads, Capitol Records became the first major label to sell a digital single from a well-known artist. Previously, Geffen Records also released Aerosmith's "Head First" digital single certification due to significant sales of digital formats, with Gwen Stefani's "Hollaback Girl" becoming RIAA's first platinum digital single.[12] In 2013, RIAA incorporated on-demand streams into the digital single certification.[13] Single sales in the United Kingdom reached an all-time low in January 2005, as the popularity of the compact disc was overtaken by the then-unofficial medium of the music download. Recognizing this, on 17 April 2005, Official UK Singles Chart added the download format to the existing format of physical CD singles. Gnarls Barkley was the first act to reach No.1 on this chart through downloads alone in April 2006, for their debut single "Crazy", which was released physically the following week. On 1 January 2007, digital downloads (including unbundled album tracks[14][15]) became eligible from the point of release, without the need for an accompanying physical.[16] Sales gradually improved in the following years, reaching a record high in 2008 that still proceeded to be overtaken in 2009, 2010 and 2011.[17] In the late 2010s, artists began a trend of releasing multiple singles before eventually releasing a studio album An unnamed A&R representative confirmed to Rolling Stone in 2018 that "an artist has to build a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one big record and go run with that, it doesn't work because they never had a foundation to sustain" and added that "When artists have one releasing four or more singles prior to their album releases.[18] Culture "Put a Little Love in Your Heart" was a hit single for Jackie DeShannon in 1968. It was certified Gold in the US, selling over 1,000,000 copies. The sales of singles are recorded in record charts in most countries in a Top 40 format. These charts are often published in magazines and numerous television shows and radio programs count down the list. In order to be eligible for inclusion in a chart the single must meet the requirement set by the charting company governing the playing time of the single for inclusion in a chart the single must meet the requirement set by the charting company governing the playing time of the single must meet the requirement set by the chart music, the commercial and artistic importance of the single (as compared to the EP or album) has varied over time, technological development, and according to the audience of particular artists and genres. Singles have generally been more important to artists who sell to the youngest purchasers of music (younger teenagers and pre-teens), who tend to have more limited financial resources.[6] Starting in the mid-1960s, albums became a greater focus and became more important as artists created albums of uniformly high-quality and coherent themes, a trend which reached its apex in the development of the concept album. Over the 1990s, the single generally received less and less attention in the United States as albums, which on compact disc had virtually identical production and distribution costs but could be sold at a higher price, became most retailers' primary method of selling music. Singles continued to be produced in the UK and Australia, surviving the transition from compact disc to digital download. The decline of the physical single in the US during this time has been cited as a major marketing mistake on the part of record companies as it eliminated an inexpensive recording format for young fans to become accustomed to purchasing music. In its place was the predominance of the album which alienated customers by the expense of purchasing a longer format for
only one or two songs of interest. It in turn encouraged interest in file sharing software on the internet like Napster for single recordings, which began to undercut the music recording market.[19] Dance music, however, has followed a different commercial pattern and the single, remains a major method by which dance music is distributed. Another development of the 2000s was the popularity of mobile phone ringtones based on pop singles. In September 2007, Sony BMG announced they would introduce a new type of CD single, called "ringtone accessible from the user's computer. Sony announced plans to release 50 singles in October and November, while Universal Music Group expected to release somewhere between 10 and 20 titles.[20] In a reversal of this trend, a single has been released as a mashup with "Axel F" in June 2005 amid a massive publicity campaign and subsequently hit No. 1 on the UK chart. The term single is sometimes regarded as a misnomer, since one record usually contains two songs: the A-side and B-side. In 1982, CBS marketed one-sided singles.[21] In South Korea "Single album" is an album which is not a double (or triple) album. In South Korean music, the terminology for "albums" and "singles" is unique and includes an additional term, the single album (Korean: ; RR: singgeul eumban). While in contrast, the Korean usage of "album" (Korean: ; RR: eumban) denotes a musical recording of any length released specifically on physical media. Although the terms "single albums" and "singles" are similar and sometimes may overlap, depending on context, they are considered two distinct release types in South Korea. A "single albums" and "singles" are similar and sometimes may overlap, depending on context, they are considered two distinct release types in South Korea. A "single albums" and sometimes may overlap, depending on context, they are considered two distinct release types in South Korea. CD, LP or some other media) collecting one or more singles, while a "single" is only a song itself, typically a digital stream or download. The Gaon Digital Chart, which tracks downloads and streams, is regarded as the official "singles" chart. As a distinct release type, the single album developed during the CD era in the 1990s. Single albums, typically including about two or three songs, were marketed as a more affordable alternative to a full-length CD album. [22] The term "single album" is sometimes used to refer to a release that would simply be called a "single" in western contexts, such as a 7-inch 45 rpm record released before the advent of downloadable music. To give an example of the differences between full-length albums, single albums and singles: the K-pop boy band Big Bang has a full-length studio album, titled MADE, which was originally released as a series of four single albums: M, A, D and E. Two singles were included on each of these single albums; the first in the series, M, contains the single even if it only includes one song. The single albums; the first in the series, M, contains the single album is distinct from a single album is distinct from a single album is distinct from a single even if it only includes one song. one-track CD. Even though "Gotta Go" was the only song on XII, the two releases carry different titles and charted separately: XII reached No. 2 on the Gaon Digital Chart. See also Gramophone record Lead single List of best-selling singles References ^ a b "Single and EP Definitions on iTunes". Emubands.com. 22 April 2013. Retrieved 24 June 2016. ^ "Beatles Singles Discography". University of Delaware. 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